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CATALOGUE  
OF THE  
Collection of Paintings  
OF THE LATE  
J. LYVERSBERG ESQ.  
AT  
COLOGN.

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This collection has, since many years, acquired great celebrity, we may say, all over Europe, the late J. LYVERSBERG Esq. having collected with the care and fondness of a true and enlightened amateur, in his native town, in Germany, France and the Low-Countries, the rare and precious objects, which it contains. As he spared no expence in order to enrich his collection with an accession of excellent works, it has attracted the attention of the most distinguished connoisseurs, and an exact specification of its different paintings with the indication of the names of the painters has been wished for, a long time. In presenting this catalogue to the connoisseurs and amateurs, we feel particularly obliged to remark, that the paintings mentioned in this list are to be divided properly in two principal classes, the *first* containing these of the middle ages, belonging to the christian era of national art, the *second* those of the more recent Italian, Dutch, German and French schools.

Amongst them, the ancient german paintings particularly claim the priority, as well with respect to their real value as to their rarity; for just after the storms of the French revolution, which, overturning the order of things established and maintained through centuries, dispersed the propriety of churches and cloisters, and brought the remains of ancient art to the possession of private individuals, it was only possible, during a short period, to gather such a complete stock of precious relicks, which, heretoafter, considering the eminent distinction of the paintings, never can be got again, having been sold, and incorporated to other rich collections.

## REMARKS.

The measure is taken within the frame.

In the middle signifies the height of the paintings of a vaulted or cove form.

Diam signifies the diameter of round paintings.

\* Paintings, on which the names of the painters are to be read.

No.	Subjects.	Painters.	Painted on	Height, feet, inches	Breadth, feet, inches
1	The Lord's supper		Wood.	2 11	2 1 3/4
2	Our Lord taken prisoner,		"	2 11	2 1 3/4
3	" " crowned with thorns,	Painter of 1463 according to the date on the painting of Israel (bearing the cross), von Meckenem in the church of Linz.	"	2 11	2 1 3/4
4	" " before Pilate,		"	2 11	2 1 3/4
5	" " flagellation (bearing the cross),		"	2 11	2 1 3/4
6	" " crucifixion,		"	2 11	2 1 3/4
7	" " taken from the cross,		"	2 11	2 1 3/4
8	" " resurrection,		"	2 11	2 1 3/4
9	The crucifixion (the central painting of an altar).		"	4 6	7 7/4
10	Our Lord's exposition (left wing),	Fath painted with 3 Saints.	Some what more recent.	4 6	3 7/2
11	" " burial (right wing),		Cologn School.	4 6	3 7/2
12	Allegory representing the three ranks of civil life, and Christ hovering over them . . .	Barthol. de Bruyn	"	4 3/2	3 1
13	The crucifixion (central painting),		"	4 3/4	4 8/4
14	The resurrection (left wing)		Cologn School.	4 3/4	2 1/2
15	The transfiguration on mount Tabor (right wing)	J. von Meckenem, see Nr. 1—S. H. van Eyck.	"	4 3/4	2 1/2
16	The archangel Michael . . .		"	4 7/4	2 1/4
17	A female image, marked		Lucas Cranach.	2 8	1 8/4
18	The virgin Mary among a group of maidens (central painting)		"	3 6	5 3
19	A master of the teutonic order, behind him Helen and Charles the Great (left wing)	Cologn Master.	"	3 6	2 4/2
20	St. Peter and St. Margaret (right wing) . . . . .	"	"	3 6	2 4/2

No.	Subjects.	Painters.	Painted on	Height feet. inches	Breadth feet. inches
21	The crucifixion (a little house-altar with wings ending on high in ogive) in the middle.	Unknown.	Wood.	1 2	— $9\frac{1}{2}$
22	The derision of our Lord, marked	Pretended to be of A. Dürer.	”	— 7	— $4\frac{3}{4}$
23	The image of Christ, in profile, with inscriptions . . . .	Mantegna.	”	— $10\frac{5}{8}$	— $7\frac{3}{4}$
24	Our Lord's burial . . . .	Schoreel.	”	1 $8\frac{1}{4}$	2 —
25	The holy family . . . .	Pretended to be of v. Blefs.	”	1 6	1 $\frac{3}{4}$
26	Our Lord taken from the cross		”	— $11\frac{1}{2}$	— $7\frac{1}{4}$
27	” ” 's burial,	Pretended to be	”	— $11\frac{1}{2}$	— $7\frac{1}{4}$
28	” ” dead on the lap of Mary under the cross,	of Owater.	”	— $11\frac{1}{2}$	— $7\frac{1}{4}$
29	The virgin Mary and St. Bartholomew, marked	 Annunciation			
30	The archangel Gabriel and St. Peter	These 4 paintings belong to one altar.	Cologn School.	4 4	2 $11\frac{3}{4}$
31	The adoration of the three wise men		”	4 4	2 $11\frac{3}{4}$
32	The resurrection.		”	4 4	2 $11\frac{3}{4}$
33	Apocalyptic representations, the coronation of Mary.	The same.	”	3 4	4 8
34	Virgin Mary's offering in the temple — the three wise men. Mary — near Christ.	The same.	”	4 4	2 $11\frac{3}{4}$
35	St. Thomas puts his fingers into our Lord's side (central painting) . . . .	The same.	”	4 —	5 9
36	Mary and St. John the Evangelist (left wing)	Outside St. Symphorosa with her 7 sons. St. Felicitas with her 7 sons, painted gray in gray,	Lucas v. Leyden.	4 7	3 $4\frac{1}{2}$
37	St. Hypolit and St. Afra (right wing)		The same.	4 7	1 $5\frac{3}{4}$
38	Adam and Eva, marked		Lucas Cranach.	1 7	1 1
39	The virgin Mary between St. Ursula and St. Catharine round, above.		School of Dinant.	1 8	1 $1\frac{1}{2}$
40	The crucifixion (central painting) flat vaultet, above.	Lucas v. Leyden.	”	3 15	2 $6\frac{3}{4}$

No.	Subjects.	Painter.	Painted on	Height feet inches		Breadth feet. inches
				feet	inches	
41	St. John the Baptist and St. Cecilia (left wing).	The gray gray or green on the left wing).				
42	St. Alexius and St. Agnes (right wing).	Green gray and blue and blue and blue	Lucas v. Leyden.	Wood.	3 5	1 1
43	St. Magdalene with the balm- box.			3	5	1 1
44	The flight to Egypt.	Quintus Mosa. Palaeo.		1 2	—	9
45	The portrait of de Cleopas, round. Diam.	Cologe School of Holland.		2 3	1	9 1/2
46	" " " an old Lady	J. van Eyck or his School.		— 4	—	4
47	The virgin Mary with the child with a donor and a Saint (the two wings con- nected together).		Middle ages. Dutch School.	1 1 3/4	—	10
48	St. Bruno repulses from the pope the foundation-bull of his ecclesiastical order.	Cologe School.	Linnen.	4 1 1/2	8 11	
49	The descent of Christ.	A. v. Dyck.	"	2 9	3 6	
50	The mother of Rembrandt.	Sch. of Rembr.	"	2 2 1/2	1 7	
51	The portrait of an elderly man.	George Geldorf.	Wood.	1 9 1/4	1 2 1/4	
52	" " of a young man, marked <i>G, F,</i>	The same.	"	1 3 1/2	1 10	
53	Aeneas lands on the shores of Italy.	G. de Lafrasse.	Linnen.	1 7 3/4	2 1 1/2	
54	The temptation of St. Anthony.	Pet. Brueghel t. J.	Wood.	— 10 3/4	—	7
55	Political conversation.	Palamedes.	"	— 11 1/2	1 3 3/4	
56	The holy family.	G. Geldorf.	"	4 1/2	3 11	
57	The holy family, painted gray in gray. Sketches.	P. P. Rubens.	"	— 10	—	7 1/2
58	Jacob and Sisera, painted gray in gray.	Ger. de Lafrasse.	Linnen.	1 3 1/4	—	10
59	Hagar expelled.	v. d. Eekhout.	"	1 8 1/4	2 1 1/4	
60	A Shepherd's idyl.	A. v. d. Werst.	Wood.	— 11 1/4	—	8 1/8
61	An allegory, painted gray in gray.	A. v. Venne.	"	— 11 1/2	—	9 1/8
62	The portrait of Mona Lisa, wife of Francis del Giocondo.	Leon. da Vinci.	Linnen.	2 6	1 8	
63	" " " the abbess de la Rocheſeouault.	Gerh. Hond- horſt 1638.	Wood.	2 7/8	1 9	
64	St. Hieronym.	Jos. Ribera Spag- noletto.	"	2 5 1/4	2 1/4	
65	Our Lord on the cross.	* Govaert Flinnt 1649.	"	2 4	1 11	
66	The virgin Mary with the child.	Hannibal Car- racci.	Copper.	1 3/4	—	9

No.	Subjects.	Painters.	Painted no	Height feet. inches	Breadth feet. inche
67	St. Antony surrounded by angels. . . . .	C. Maratti.	Wood.	1 7 3/4	1 2 1/2
68	Christ on the mount of Olives, oval. . . . .	Hannibal Carracci.	Liinen.	1 4	1 1/2
69	“ on the lap of the virgin Mary, taken from the cross, round above, in the middle.	v. Dyck.	”	6 —	3 7
70	A conversation of knights .	* G. van Lünink.	Wood.	— 11 1/4	1 3/7
71	A peasant . . . . .	D. Teniers.	”	— 8 3/4	— 6 3/4
72	A conversation of peasants, (side-piece to No. 70) . .	* G. van Lünink.	”	— 11 1/4	1 4
73	A monk saying his prayers .	Barbieri Guercino.	Linnen.	2 1	1 7
74	St. Francis in ecstacy . . .	Ital. v. Dyck.	”	2 3 1/4	1 9 7/8
75	A woman with a turkey-cock.	M. A. d. Carravaggio.	”	2 6 1/2	2 1 1/2
76	The virgin Mary with the child.	Barth. Scidone.	”	2 4	1 10 1/2
77	A triumphal procession of Neptune . . . . .	* Francis Frank.	Wood.	1 4 3/4	2 1/8
78	Wandering Philosophers . .	Salvator Rosa.	Liinen.	1 3 7/8	1 1/2
79	The fratricide, Cain and Abel.	Carlo Loth.	”	4 8 1/2	3 7 3/4
80	A battle of cavalry . . . .	Palamedes.	Wood.	1 1/2	1 5 7/8
81	A skirmish of cavalry . . . .	* R. Janfs.	”	— 11	1 9 3/4
82	A skirmish of cavalry . . . .	* The same.	”	— 11	1 9 3/4
83	The face of the virgin Mary with one hand to be seen.	Geldorf.	”	1 8 3/4	1 4 1/2
84	“ “ “ an old woman.	Denner, 2. Man.	Liinen.	1 3 1/2	1 —
85	The virgin Mary with the child.	Procaccini.	”	3 6 3/4	3 —
86	Four faces of Moors, Studies.	A. v. Dyck.	”	1 7	2 1
87	Portrait of a man in a night-gown. . . . .	* G. Schalken.	Wood.	1 3 1/2	1 1/4
88	The flagellation of Christ . .	Hier. Franck.	”	— 10 1/4	1 2
89	A child with fruits and two monkeies . . . . .	J. Jordaens.	Liinen.	3 8 3/4	1 7
90	The adoration of the shepherds.	Manner of Rembrandt.	”	2 7	2 1 1/2
91	The four Evangelists . . . .	J. Buecklaer.	Wood.	3 10 1/2	2 6 1/4
92	Moses smiting the rock brings forth water . . . . .	De Wette.	”	1 10 3/4	2 7 3/4
93	The cross with the virgin Mary and St. John. . . . .	* Bracklinburg 1697.	Liinen.	1 2	11 1/8
94	The abstinence of Scipio . .	H. Franck.	Wood.	2 3	5 1
95	A Faun with a jug . . . . .	Carlo Loth.	Liinen.	3 3/4	2 7
96	The holy family . . . . .	Th. v. Thulden.	”	2 7 3/4	2 1/2
97	A parcimonious old woman with a young man . . . . .	Egbert Lyssens.	Wood.	1 6	1 3
98	An Alchymist . . . . .	Th. Wyck.	”	1 1/2	— 10
99	Venus and Amor . . . . .	Ferd. Boll.	”	1 2 7/8	— 10 1/8
100	The cathedral of Antwerp. .	* Peter v. Os.	”	2 3 1/4	3 3 1/4

No.	Subject.	Painter.	Painted on	Height feet, inches		Breadth feet, inches
				feet	inches	
121	The annunciation of Christ by the shepherds . . . . .	Ab. Bloemaert	Linen.	2	5 $\frac{1}{2}$	3 5
122	Statues of dogs . . . . .	Suyder.	"	1	8	2 4 $\frac{1}{8}$
123	A group of cattle . . . . .	* van der Heul.	"	2	3 $\frac{1}{4}$	3 1 $\frac{7}{8}$
124	A group of wandering cattle with shepherdess and shepherd.	* Mick. Carré.	"	2	8 $\frac{1}{2}$	3 4
125	Orpheus among the beasts, marked <b>G.I.B.I.</b>	"	"	2	2 $\frac{1}{2}$	3 4 $\frac{1}{2}$
126	Poultry with a peacock . . . . .	* M. Hoodekötter	"	6	—	5 4 $\frac{1}{4}$
127	A white horse in the water . . . . .	Unknown.	Wood.	—	10	1 7 $\frac{1}{2}$
128	A pleasure garden with a castle . . . . .	van Dijken.	"	—	10 $\frac{1}{2}$	2 3 $\frac{1}{2}$
129	Wading cattle . . . . .	* v. d. Velde	"	—	7	— 9
130	A hilly shore . . . . .	J. Peters.	"	1	5 $\frac{1}{2}$	1 2 $\frac{7}{8}$
131	A navigation-piece, market	<b>C.W.</b>	C. v. Madersteg.	"	1 9 $\frac{1}{2}$	2 9 $\frac{1}{2}$
132	A scene in a sea-port . . . . .	Lingelbach.	Linen upon wood	—	11 $\frac{5}{8}$	1 4 $\frac{1}{8}$
133	A landing near a town . . . . .	Sal. Ryyslael.	Wood.	1	2 $\frac{3}{4}$	1 10
134	A rural country . . . . .	* A. Verboom.	"	2	3 $\frac{1}{4}$	3 1
135	An inlet of the sea . . . . .	* J. Vernet 1710	Linen.	2	1 $\frac{1}{4}$	3 1 $\frac{1}{8}$
136	Waves with waves breaking against them . . . . .	Master of Vernet.	"	2	2 $\frac{1}{8}$	3 1 $\frac{1}{4}$
137	Piazza di St. Marco at Venice	Canale.	"	1	5 $\frac{1}{4}$	2 5 $\frac{3}{4}$
138	Canal grande . . . . .	The same.	"	1	5 $\frac{1}{4}$	2 5 $\frac{3}{4}$
139	Cattle . . . . .	* M. Hobbema.	Wood.	1	5	2 $\frac{3}{4}$
140	Represents inanimate things with poultry . . . . .	J. v. Kessel.	Copper.	—	10 $\frac{1}{2}$	— 10 $\frac{1}{2}$
141	A flower pot (round) Diam. . . . .	Schalken.	Wood.	1	3	1 3
142	A horse-pond, marked <b>H.W.</b>	Ph. Wouvermann.	"	1	1 $\frac{3}{4}$	1 1 $\frac{3}{4}$
143	A house in the water . . . . .	* M. Hobbema.	"	—	11	1 3 $\frac{1}{4}$
144	Après diner	D. Teniers.	"	—	5 $\frac{3}{4}$	— 10 $\frac{1}{2}$
145	" "		"	—	5 $\frac{3}{4}$	— 10 $\frac{1}{2}$
146	" "		"	—	7 $\frac{3}{4}$	— 10
147	A woman with grazing cattle.	Barth. Breenberg.	"	—	7 $\frac{3}{4}$	— 9 $\frac{3}{8}$
148	Bathing shepherdess . . . . .	The same.	"	—	7 $\frac{3}{4}$	— 9 $\frac{3}{8}$
149	The portrait of a young man.	F. Porbus.	Copper.	—	6 $\frac{3}{4}$	— 5 $\frac{5}{8}$
150	Cattle . . . . .	* v. Klomp.	Wood.	1	1 $\frac{1}{2}$	1 5 $\frac{1}{8}$
151	The portrait of the Burgermeister von Lyskirchen, the family arms on the back-side	Geldorf the elder.	"	3	4	2 2 $\frac{1}{2}$
152	The portrait of his Lady,	The same.	"	3	4	2 2 $\frac{1}{2}$
153	Orpheus among the beasts. . . . .	Manner of R. Savery.	Linnen.	2	1	3 4
154	The portrait of a child in the dress of a capuchin-monk . . . . .	Unknown.	Wood.	1	6	1 2

No.	Subjects.	Painters.	Painted on	Height feet. inches	Breadth feet. inches
135	A fortress of a mountain with galleys to be seen . . . . .	Bonav. Peters.	Wood.	1 10 $\frac{1}{2}$	2 7 $\frac{1}{2}$
136	A sea-piece with savages. . . .	The same.	"	1 10 $\frac{1}{2}$	2 7 $\frac{1}{2}$
137	A land-scape . . . . .	Breughel de Ve- lours.	"	1 8	2 8 $\frac{1}{2}$
138	St. Francis in prayers . . . .	Barbieri Guer- cino.	Linnen.	2 4 $\frac{1}{2}$	1 10 $\frac{3}{4}$
139	Cattle with a milking Cow B. I. H. . . . .	Man. of Potter.	Wood.	1 10	2 5 $\frac{7}{8}$
140	A fishing peasant. . . . .	* Alb. Cuyp.	"	1 8 $\frac{1}{2}$	1 4 $\frac{1}{4}$
141	Our Lord with the cross (round) without frame. Diam. . . . .	Pottgiesser.	Linnen.	5 —	5 —
142	A village feast. . . . .	* Breughel 1629.	"	3 6	5 3
143	The separation of the Apostles.	J. Hülzmann.	"	3 7	4 10 $\frac{1}{4}$
144	Miracles of St. Antony. . . .	Unknown.	"	2 6	3 6 $\frac{5}{8}$
145	St. Hieronymus and St. Antony (without frames) . . . . .	Ribera Spagnol.	"	8 5 $\frac{3}{4}$	6 2 $\frac{1}{2}$
146	The edification of the temple of Salomo . . . . .	N. Hülzmann.	"	5 4 $\frac{1}{2}$	7 2 $\frac{3}{4}$
147	The adoration of the three wise men. . . . .	School of van Aacken.	"	6 6	4 11 $\frac{1}{2}$
148	The adoration of the Shepherds (without frame) . . . . .	Manner of Car- avaggio.	"	6 7	8 4

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